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STAINED GLASS

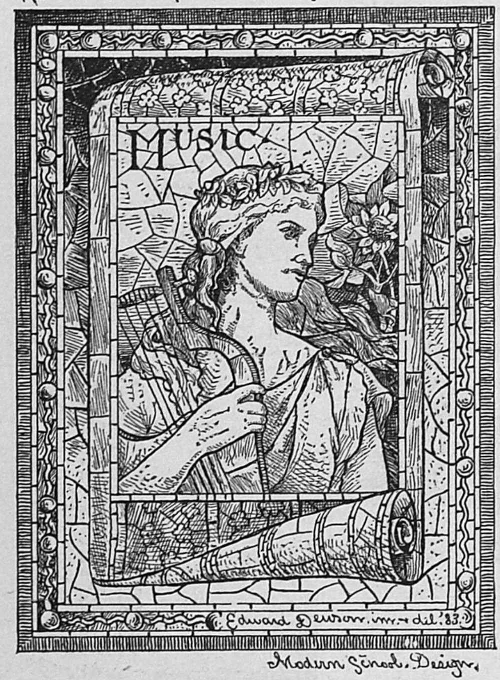
AS APPLIED TO TRANSPARENCIES.

By Edward Dewson.

In this well-written article on American glass in the late *American Art Review*, Mr. Riordan says this, in its chemical composition, is the same as the opaque white glass, known as fusible porcelain. Phosphate of lime (bone dust), peroxide of tin, or arsenic are the coloring matters. The arsenic gives the shifting orange tints that simulates the fire of the opal.

If evenly mixed in the melting-pot, and not pressed, any or all of these ingredients would only give a plain opaque white, or if subjected to an even pressure, a milky white glass slightly tinged with orange, if the arsenic is used; but if corrugated or rolled by hand different degrees of translucency, and a shifting play of color are produced which render the material invaluable to the glass-stainer. All the varieties of glass are now manufactured in the United States, including the imitations of antique ruby, topaz, etc., as well as excellent imitations of moss-agate, and some rare effect obtained by sprinkling with glass of another color.

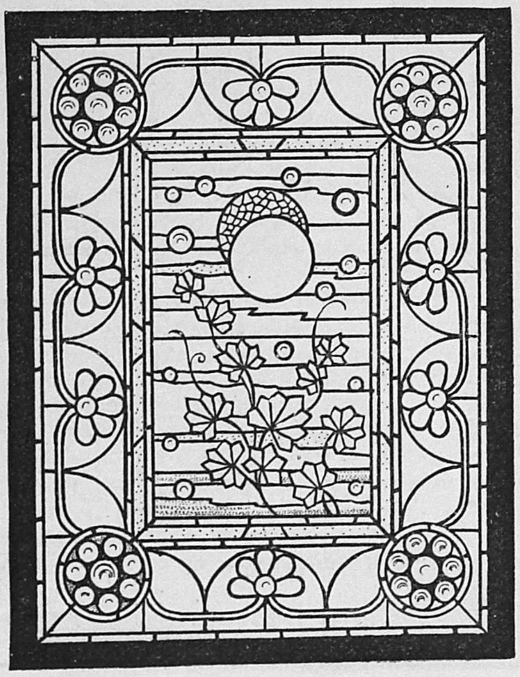
Window Panel for a Music Room.



Modern School. Design.

FIGURE A.

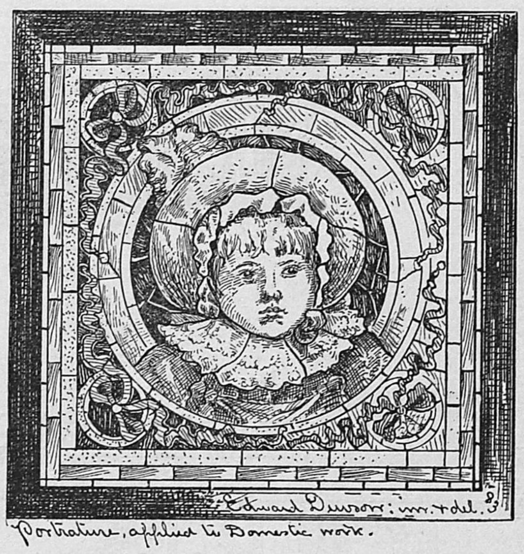
It is claimed by themselves that McPherson & Page, of Boston, were the first to manufacture stained glass in this country. In manufacturing the glass each "pot" is different in color, and in the pouring gives sheets of each individual color, varying somewhat in tone. In producing a window the artist first makes his sketch, generally in color; the working drawing, known as the "cutting pattern," is then made to the full size required, the colors carefully selected from the stock of glass, and each piece cut to fit its individual position, due allowance being made for the thickness of lead lines. If the work requires any staining or brush drawing, the whole design, if not too large (in such a case it is taken in sections), is mounted on an easel composed of a large framed sheet of clear plate glass; the many small pieces of colored glass comprising the design are held in place by means of cobblers' wax, and the whole scheme stands revealed in the plain colored glasses, without modelling or drawing; this is then painted by the artist in broad or delicate touches, as the case may require, very much in the same manner as would the decorative artist on canvas or plaster—with this difference that he is confined by certain conditions and requirements. The next process is the firing, and here comes the most trying and difficult portion of the glass worker's labors; a very trifling accident may spoil the whole "burn," and the labor of weeks, perhaps months, be destroyed.



DESIGN FOR STAIR WINDOW.

Each separate piece of glass that has any paint upon it is placed on a large sheet-iron tray, in powdered plaster, and then put into position in the "kiln;" the doors are then firmly and securely fastened with cement, and the fire lighted; this fire must now be watched, not only with care, but with great judgment, for should it be too hot the glass will fuse, or if too low the enamel paint will not "fire in," and may be rubbed or warped off; to open the "kiln" too soon will bring about a like result.

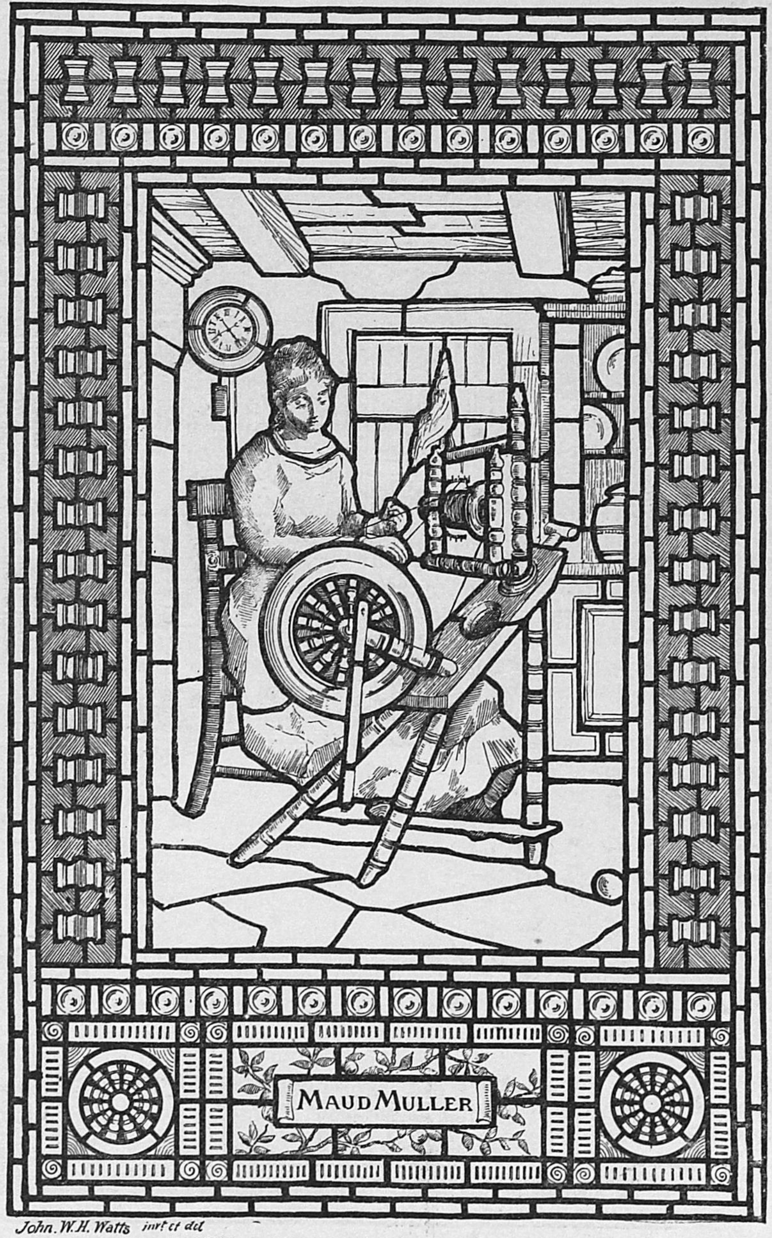
After the burning, the pieces are placed on the working drawing, and all are bound together by leads shaped something like the letter H, the pieces of glass fitting each side of the cross-bar; all being in place, the work is carefully soldered and cemented, in the nicer work and smaller pieces, the lead lines are covered with gold bronze, and the window is completed and ready for place.



Portraiture, applied to Domestic work.

FIGURE B.

There is more excuse for delay in executing orders in this class of work than the majority of customers are willing to concede, owing to the difficulties met by the workmen at every turn—difficulties due to the brittle and fusible qualities of the material employed. The usefulness of stained glass as a decorative medium is almost unlimited, as it seems to fill any position gracefully; the hall doors, staircase windows, the parlor library or music room, and to a certain extent even the chambers allow of a liberal use of these transparent pictures, as a means of shutting off an unsightly view, or the too close proximity of a neighboring wall, it is invaluable, and no room now seems really complete without the introduction of this feature.

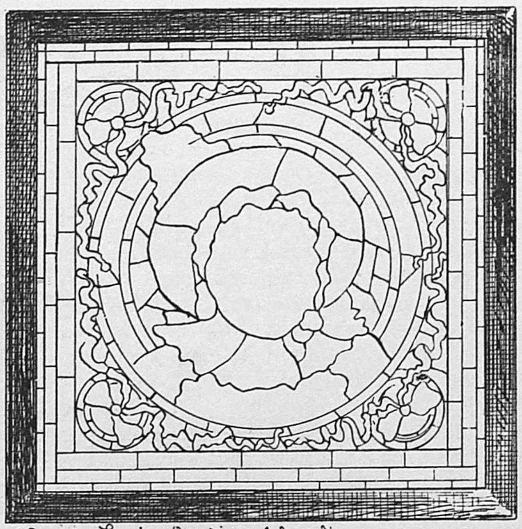

MAUD MULLER
John. W.H. Watts inv. et del.

DESIGN FOR STAINED GLASS WINDOW. BY JNO. W. H. WATTS.

The examples given here are intended to illustrate the modern and popular school of work. The design for the music-room panel was arranged for a room fitted in rich and glowing colors; the prevailing tones are ruby, amber and topaz, rich blues shading off into gray, and dark-green olives intermingling and shading into golden yellow tones, all colors being so arranged as to set off the soft, warm tones of the flesh to good advantage. (Fig. A.)

Fig. B is an example of portraiture applied to stained glass, showing an instance of the application of home and domestic work.

Figure C shows a panel in outline only, being made up entirely of lead lines dividing the various colored glasses. This is intended to show the importance of these leads, as a design is either made or marred by the placing of them. These opaque lead lines are often awkward to handle, and are in themselves the most difficult problem the artist has to deal with in a composition, as limpid effect of water, may be produced as softly and naturally as from the artist's brush, by the happy combination of the colored glass; and so they interfere sensibly with the effect of the picture when placed without proper study.



Panel, showing position of lead lines.

FIGURE C.

"Staining" differs materially from "painting;" in painting mineral colors are used; these are in themselves muddy and dark, and the artist, to use them successfully, has to be thoroughly familiar with their results, as no bright clear color shows till after the "firing in," and the artist works comparatively in the dark. In "staining" the effect is produced by the use of oxide or chloride of silver. This, when applied to the glass and subjected to great heat, results in a clear yellow, ranging from the deepest orange to the palest lemon, by the varied amount of silver used and the degree of heat it is subjected to. Other colors are produced in the same manner by different mediums.